

MOTION PICTURE HERALD

Show New VistaVision System



SuperScope Goes CinemaScope



U.S. Cool to Circuit-Producer



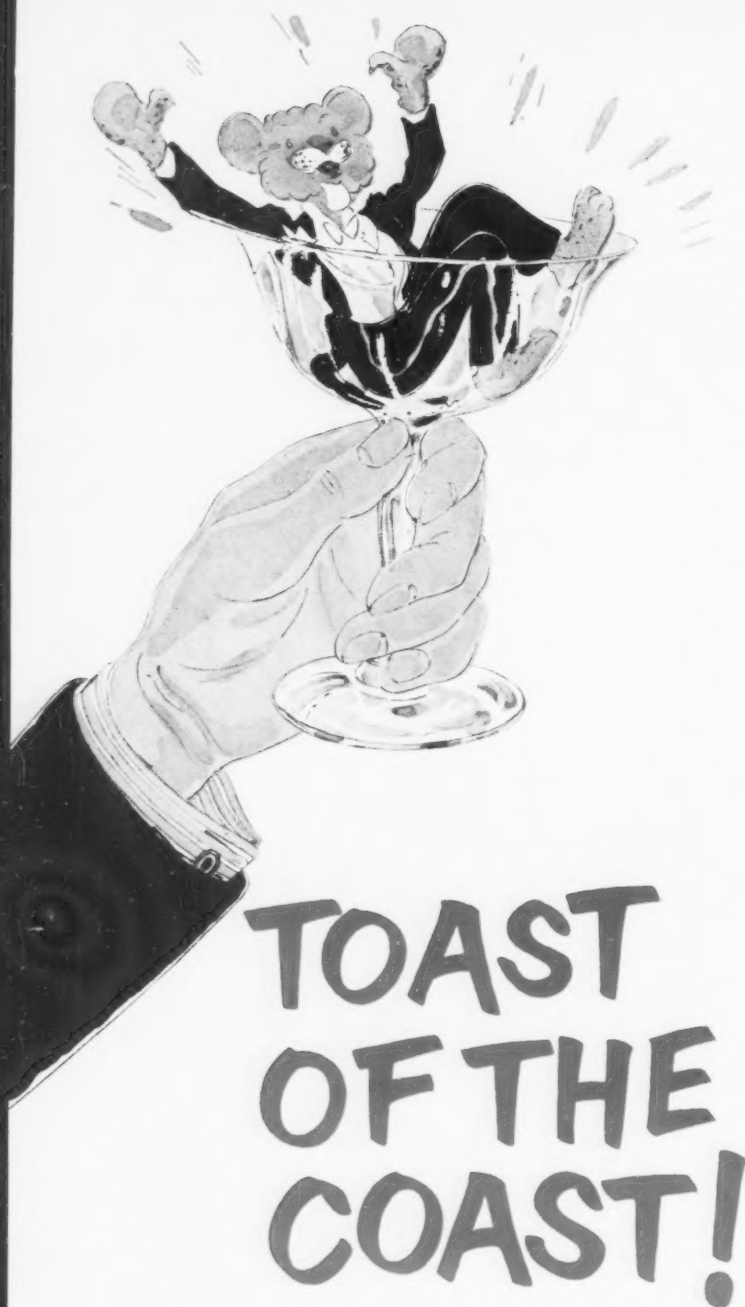
Allied in Jubilee Convention

NOTICE

Due to a labor dispute in the printing industry in New York City, affecting only the bindery operation, MOTION PICTURE HERALD is forced to appear this week in an abbreviated edition. The Publisher asks the forbearance of subscribers and advertisers. Normal service will be restored as soon as possible.

REVIEWS CARMEN JONES, BEAU BRUMMELL, THE DETECTIVE.

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Wherever you go in Hollywood today you'll hear them say: "THE HOTTEST LOT IS M-G-M!" Here's an "On-The-Scene" Report for the Exhibitors of America!

BIGGER AND MORE!

M-G-M's got the pictures! We'll tell you about a few of them here. Current, coming and in production, M-G-M attractions are leading the way in the industry upbeat. Bigger productions and more of them is the keynote as the World's Largest Studio works day and night to bring you Big Money Shows!

"DEEP IN MY HEART" (Color)

From its first sneak Preview, the word spread like wild-fire that Leo's big new musical is something to ROAR about. Sigmund Romberg's life and songs come to the screen truly as "The Musical With A Heart" with 22 Romberg song hits from 11 of his greatest operettas presented by the most imposing roster of star entertainers ever. Jose Ferrer superb as Romberg; Merle Oberon at her best as Dorothy Donnelly; songstar Helen Traubel one of the world's great entertainers. (See balance of great cast below.) Producer Roger Edens. Director Stanley Donen. Screen play by Leonard Spigelgass.

Plus: Doe Avedon, Tamara Toumanova, Paul Stewart, Isobel Elsom, William Olvis, James Mitchell. And Guest Stars: Walter Pidgeon, Paul Henreid, Rosemary Clooney, Gene and Fred Kelly, Jane Powell, Vic Damone, Ann Miller, Cyd Charisse, Howard Keel, Tony Martin. *From the book by Elliott Arnold. Print by Technicolor.*

"BEAU BRUMMELL" (Color)

Says Film Daily: "One of the most read about movies in years. A 'feud' between cities as to which has the best dressed and most chivalrous men is snowballing around the country." One city after another protests that they have the leading "Beau Brummells." 500 newspapers published the Associated Press story of Washington, D. C.'s challenge (*White House Beau Brummells Eisenhower and Nixon*). Just part of the promotion for a terrific picture. A magnificent spectacle in color, a powerful love story starring Stewart Granger, Elizabeth Taylor, Peter Ustinov with Robert Morley. Producer, Sam Zimbalist. Director, Curtis Bernhardt. Screenplay by Karl Tunberg. *Based on the play written for Richard Mansfield by Clyde Fitch. Print by Technicolor.*

"JUPITER'S DARLING" (CinemaScope—Color)

Eye-filling spectacle, screen magic on a gigantic scale, comedy, wonderful satire, great song numbers. Dazzling scenes: Hannibal's army crossing the Alps with his elephant cavalry; the clash of armies in the attack on Rome; Roman statues coming to life for an underwater spectacle; Dance of the Elephants; and many more. Top cast: Esther Williams, Howard Keel, Marge and Gower Champion, George Sanders, Richard Haydn, William Demarest and hundreds more. A beautiful Roman girl diverts Hannibal from his assault on Rome and falls in love thereby. Producer George Wells. Director George Sidney. Screenplay by Dorothy Kingsley. Yes, the coming darling of the screen, eye-filling in its CinemaScope and Color magnitude, is "JUPITER'S DARLING."

Based on the play "Road To Rome" by Robert E. Sherwood. Choreography by Hermes Pan. Songs by Burton Lane, Harold Adamson.

"THE LAST TIME I SAW PARIS"

(Technicolor)

A wonderful ticket-selling title. A real love story, heart-stabbing, compelling, absorbing. They meet in the chaos of V-E Day celebration in Paris. She gives him a fleeting but passionate kiss. They find each

other again and marry after a mad courtship. Engulfed by the social whirl, the drinking, the flirting, tragedy strikes. But an irresistible compulsion brings back the strayed lover to the scene of his first flaming meeting. Starring Elizabeth Taylor, Van Johnson, Walter Pidgeon, Donna Reed with Eva Gabor, Kurt Kasznar. Producer Jack Cummings. Director Richard Brooks. Screenplay by Julius J. and Philip G. Epstein and Richard Brooks, based on a story by F. Scott Fitzgerald. A screen masterpiece filmed in magnificent Technicolor in real Parisian locations.

"BAD DAY AT BLACK ROCK"

(CinemaScope—Color)

Spine-tingling suspense, the kind that makes movie hits, takes place amidst a brooding row of houses in a tiny desert town (especially constructed near Lone Pine, Cal.). Virtually every one of its handful of citizens is involved in a murder during a brutal outburst of mob violence. Four years later a stranger arrives. What happens is something for the goose-pimples. Great Cast: Spencer Tracy, Robert Ryan and Anne Francis, Dean Jagger, Walter Brennan, John Ericson, Ernest Borgnine, Lee Marvin, Russell Collins. Producer Dore Schary. Director John Sturges. Screenplay by Millard Kaufman. CinemaScope and Color give bigness to a big theme. *Adaptation by Don McGuire based on a story by Howard Breslin.*

"THE GLASS SLIPPER" (Color)

As beloved "Lili" continues to enchant New York after a year and a half, the same star, producer, director and writer (who did ballet librettos, lyrics and screenplay) have collaborated on a new triumph. Appealing Leslie Caron, Edwin H. Knopf, Charles Walters, Helen Deutsch have done it again—aided by co-star Michael Wilding with Keenan Wynn, Elsa Lanchester, Barry Jones, plus the work of dance-genius Roland Petit featuring his world-famed Ballet de Paris. Leslie Caron is utterly adorable as the lonely scullery maid who overcomes untold obstacles of poverty and mistreatment and the competition of the favored girls to win the prize catch! Drama and dance and delicious humor, sadness and sigh-inducing romance to the music of Bronislau Kaper will keep audiences enthralled and uplifted.

"ATHENA" (Color)

Aptly described as "The Nature Girl With The Body Beautiful," "ATHENA" is a refreshingly different kind of musical comedy enacted by a group of effervescent personalities who keep things fast-paced: Jane Powell, Edmund Purdom, Debbie Reynolds, Vic Damone, Louis Calhern with Linda Christian, Evelyn Varden, Ray Collins. Written by William Ludwig and Leonard Spigelgass. Produced by Joe Pasternak. Directed by Richard Thorpe. Print by Technicolor. Athena is one of seven daughters of a faddist colony and into this setting comes a pompous young lawyer who soon learns uninhibited and primitive ways of life and love. Beautiful nature girls, hilarious activities of the faddist colony, add up to an appealing love story, an attraction for young and old. *Songs by Hugh Martin and Ralph Blane.*

"THE PRODIGAL" (CinemaScope—Color)

One of the great film spectacles of all time. Lana Turner is the pagan beauty. Edmund Purdom is the prodigal son. Co-starring Louis Calhern with Audrey Dalton, James Mitchell, Neville Brand, Walter Hampden, Taina Elg, Francis L. Sullivan, Joseph Wiseman, Sandra Descher. Breathtaking scenes: Heathen Temples of the ancient Idol-Gods, Baal and Astarte; the teeming streets of Damascus and all the fabulous settings that occupy more than 400,000 square feet outdoors and four of the world's largest indoor stages. There are 18 speaking parts and in its spectacular scenes 4,000 extras are employed. Producer Charles Schnee. Director Richard Thorpe. Screenplay by Maurice Zimm. Prepare for a CinemaScope and Color attraction beyond your wildest imagination. *Adaptation from the Bible story by Joe Breen, Jr. and Samuel James Larsen.*

IN PRODUCTION!

"HIT THE DECK" (CinemaScope-Color) — Not since "Anchors Aweigh" such rollicking entertainment. Three sailors on the loose in 'Frisco meet a night club singer, an actress and the Admiral's daughter. Starring Jane Powell, Tony Martin, Debbie Reynolds, Walter Pidgeon, Vic Damone, Gene Raymond, Ann Miller, Russ Tamblyn with Kay Armen, J. Carrol Naish, Richard Anderson, Jane Darwell. Screenplay by Sonya Levien and William Ludwig, based on the musical play "Hit The Deck" by Herbert Fields, presented on the stage by Vincent Youmans from "Shore Leave" by Hubert Osborne. Joe Pasternak, producer. Roy Rowland, director. 14 top songs from the master, Vincent Youmans. Lyrics by Leo Robin, Clifford Grey and Irving Caesar, choreography by Hermes Pan.

"MOONFLEET" (CinemaScope-Color)—Great story of daring exploits with its background of rugged English Coast and its story of a young boy and the man he idolizes, a brooding adventure in a strangely contrasting triangle of exotic women. The cast: Stewart Granger, Viveca Lindfors, George Sanders, Joan Greenwood with Jon Whiteley, Melville Cooper. Screenplay by Jan Lustig and Margaret Fitts based on the novel by J. Meade Falkner. Producer John Houseman. Director Fritz Lang.

"IT'S ALWAYS FAIR WEATHER" (CinemaScope-Color) — Another Big musical under way. Gene Kelly, Dan Dailey, Cyd Charisse, Dolores Gray and Michael Kidd. Producer Arthur Freed. Directed by Gene Kelly and Stanley Donen. Written by Betty Comden and Adolph Green.

"INTERRUPTED MELODY" (CinemaScope-Color) — Curtis Bernhardt, director, and Jack Cummings, producer, are making a picture with the promise of "The Great Caruso." It is based on the dramatic life story of Marjorie Lawrence, opera star, who overcame disaster at the height of her career. Starring Glenn Ford, Eleanor Parker with Roger Moore and Cecil Kellaway. Written by William Ludwig and Sonya Levien.

In the Cutting Rooms: "GREEN FIRE" (CinemaScope-Color) — High adventure in the quest for an emerald mine. Filmed in South America, it stars Stewart Granger, Grace Kelly, Paul Douglas, John Ericson with Murvyn Vye and hundreds of others. Andrew Marton, director. Armand Deutsch, producer. Written for the screen by Ivan Goff and Ben Roberts.

"MANY RIVERS TO CROSS" (CinemaScope-Color) — Fast-moving action picture rich with laughter, romance, suspense. Colorful background of pioneer America. Starring Robert Taylor and Eleanor Parker with Victor McLaglen, Russ Tamblyn, Jeff Richards, James Arness. Producer, Jack Cummings. Director, Roy Rowland. Screenplay by Harry Brown and Guy Trosper based on a story by Steve Frazee.

SOMETHING TO REMEMBER: Preparing "BEN-HUR" in the fabulous dimensions of CinemaScope, Color and with Stereophonic Sound!

YOUR FUTURE: Hitch your wagon to the Studio of the Stars!

MacKay alone, where a hundred were afraid

**You find them at the foot of Superstition
John MacKay, the man they called 'Injun'
the adventure he had been searching out**



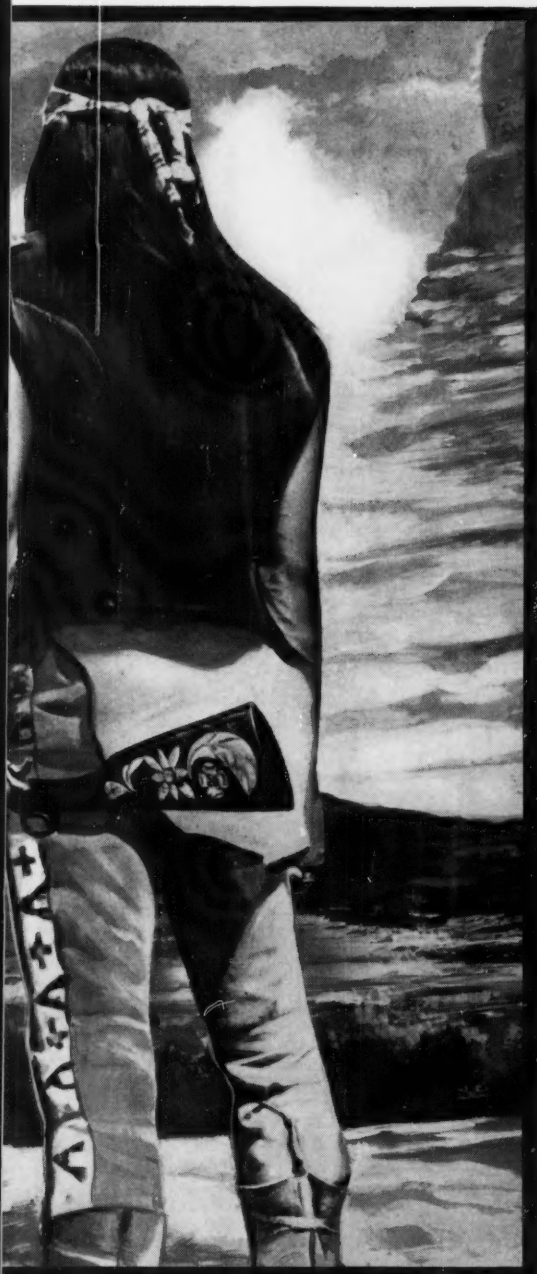
CINEMASCOPE takes you across the lava-cay
buttes of the 'Lost River' land—over vistas measureless
above death-craters and painted deserts—to Oregon's ma
country, and magnificent new excitement for the screen!

to be....

Mountain...

lover', and

cross the years!



WARNER BROS. PRESENT

ALAN LADD

IN DELMER DAVES'

"DRUM BEAT"

IN **WARNERCOLOR** AND **STEREOPHONIC SOUND**

CO STARRING

AUDREY DALTON · MARISA PAVAN

with ROBERT KEITH · RODOLFO ACOSTA · A JAGUAR PROD.



WRITTEN AND DIRECTED BY DELMER DAVES · PRESENTED BY WARNER BROS.

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THE GREAT
BROADWAY MUSICAL
THAT RAN
16 SMASH MONTHS
ON BROADWAY...

2 SOLID YEARS
THROUGHOUT
THE NATION...

NOW ON THE
SCREEN AND
COMING YOUR WAY...



OTTO PREMINGER presents

OSCAR HAMMERSTEIN'S

CARMEN JONES



CINEMASCOPE

Color by DE LUXE · Released by Twentieth Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 197, No. 2

October 9, 1954



Newest New Techniques

THE screen revolution or evolution of the new techniques is about to enter upon a new stage. Paramount unveiled Monday at its Hollywood studio a special projection method using VistaVision prints made directly from the "double frame" negatives. In this projection system, as in the VistaVision camera, 35mm film is fed horizontally across the aperture instead of vertically. The result is that each frame size is more than double normal. This makes possible a large screen picture of striking beauty, according to observers at the Hollywood demonstration. The Radio City Music Hall in New York is expected to open with "White Christmas" in the horizontal projection process October 14.

The special VistaVision projection process is expected to be of interest to the larger theatres with screens of fifty feet or more in width and also to the drive-ins.

Also this week in Hollywood RKO announced that SuperScope, the Tushinsky variable anamorphic system demonstrated last Winter, now has been made compatible with CinemaScope. That means pictures processed in SuperScope may be projected through all types of CinemaScope lenses without any adjustment.

Again the motion picture industry is demonstrating

that it is progressive, ever seeking better methods to enhance the dramatic impact of screen entertainment for the greater enjoyment of the patron.

■ ■ ■

The Melody Lingers On

THE expression this week from Stanley N. Barnes, chief of the Department of Justice's Anti-Trust Division, that he doesn't see "very much possibility" that the Government will approve National Theatres' request to participate in production financing will be discouraging to many exhibitors seeking ways and means to alleviate the product shortage. Former Judge Barnes and his colleagues are apparently seeing over their shoulders ghosts of producer-distributor-exhibitor monopoly and alleged restraint of trade. Unless the Department of Justice changes its attitude, it is unlikely the Federal courts will grant permission to the various former exhibitor defendants in the Paramount *et al* case to participate in production except in such special situations as Stanley Warner and Cinerama. If this state of affairs endures, the prospects of many types of exhibitor stimulus to production, perhaps even the Allied-sponsored Makelim plan, are clouded.

—Martin Quigley, Jr.

On the Horizon

NOT FOR SALE

RKO Radio Pictures' backlog of over 800 pictures is not for sale, J. R. Grainger, president, declared this week. The company president said the firm has never considered selling these films to anybody "nor is RKO negotiating in any way with anybody for their sale."

GOLDEN JUBILEE

Hailed as the world's oldest theatre circuit and one that has remained under the same management all the while, Loew's Theatres started this week a two-month celebration of its golden jubilee. The circuit's founding dates back to 1904 when the late Marcus Loew entered the amusement business with a penny arcade on Union Square, New York. Shortly thereafter in

Cincinnati he opened his first nickelodeon. The Loew Theatres organization faces the next half century with enthusiasm and confidence.

ATOMIC ENERGY

Eric Johnston, president of the Motion Picture Association, is a member of a 13-man group of business men and investors, the first of its kind, formed to finance commercial development of atomic energy.

GROSSES GREAT

Grosses are up in New York City: Paramount's "Sabrina" has racked up a huge \$65,700 for a first week at the Criterion theatre, breaking by a considerable margin the all-time house record. United Artists' "Barefoot Contessa" drew \$64,700 in its

first four days at the Capitol, which surpasses by eight per cent the business done by "Moulin Rouge," the company's previous box office record holder. I.F.E.'s "Bread, Love and Dreams," at the selective Paris theatre accounted for \$17,500 for the second week of the premiere engagement, only \$250 less than the record smashing opening week. Meanwhile, Columbia's "On the Waterfront" at the Astor and Paramount's "Rear Window" at the Rivoli both roll into their eleventh weeks with continuing strong grosses.

CONFIDENCE

Twentieth Century-Fox stockholders have received their third dividend check of the year. It is enclosed in a specially cheerful little brochure which notes that third quarter earnings should be close to \$1 a share and that "the outlook for the fourth quarter of 1954 is equally optimistic and we approach 1955 with continued confidence."

This week in pictures



at the Pantages theatre, Warners' "A Star Is Born" opened to the world. Another big, two-theatre premiere occurs Monday evening in New York. Announced as "the biggest ever" for New York, it will have to beat the Hollywood affair for impressiveness.



Top picture: Mrs. L. K. Shapiro, Joseph Olson, Mrs. Olson, Mr. and Mrs. H. M. Warner. Above: Judy Garland and Sidney Luft, rear, Mort Blumenstock. Left: Jack Warner, Miss Garland, Mr. Luft, George Fisher.

—in Hollywood

OPENINGS



—in New Orleans

at the Joy theatre, Allied Artists showed its "The Human Jungle." In the lobby, right, performers Jan Sterling and Gary Merrill greet Inspector Albert Fabian of Scotland Yard, Mrs. Fabian, and Los Angeles Police Chief W. H. Parker.



by the Herald

OTTO Preminger, who produced and directed "Carmen Jones" which 20th-Fox is releasing, said in a New York interview Monday preceding the trade screening, that he feels talent should work in television and films, improving both; that mutual competition already has improved them; and that subscriber TV affords a ready poll of opinion, and rapid returns for the producer.

—in New York

at the Capitol theatre, United Artists introduced "The Barefoot Contessa." Police lines held back thousands as notables from public life and the entertainment and social worlds attended. Above, right, writer-director Joseph Mankiewicz and his wife. In its first four days, the picture drew \$64,700.





JOSEPH KAUFMAN, who produced "Long John Silver" in Australia, is in New York with the print, and spoke about producing problems and pleasures Down Under. He likes the idea, and has tied up the Pagewood studio, Sydney, for two and one-half years on lease. Distributors Corp. of America has his film and will open it in New York during the Christmas season.



by the Herald

THEY SPOKE. The scene at Columbia, New York, in the office of Abe Montague, Will Rogers Memorial Hospital president, as he presided at a telephone-cast opening the Fifth Annual Christmas Salute. With him, distributor chairman Charles Feldman and exhibitor chairman M. A. Silver; and, background, assistant Ned Shugrue.



HOSTS AND GUESTS, at the Harvard Club, New York, as the American industry gave a luncheon for Italian visitors of prominence. In array are Dr. Franco Penotti, Italian distributors' representative; Eric A. Johnston, MPAA president; Dr. Eitel Monaco, president of ANICA (Italian producers' group); Nicholas M. Schenck, Loew's, Inc., president; Barney Balaban, Paramount president, and Robert Benjamin, U.A. board chairman.



by the Herald

THEY LISTENED. An exchange scene, right, this one being 20th-Fox's, in New York.



by the Herald

N. PETER RATHVON and John G. McCarthy, as they spoke Tuesday about Mr. Rathvon's program of pictures, completed and coming, from the Continent, dubbed and/or in several languages. "Embassy Baby" and "1984" he will make in Germany. "No Way Back," made for Germans, he will dub for this market. He also has a German-French picture, "Double Destiny." He will make about three pictures a year, he said, and hopes some day to make multi-lingual, "international" pictures in Hollywood.



PLANNING the 1954 fund-raising for New York Cinema Lodge, B'nai B'rith: the luncheon meeting at which Max E. Youngstein presided. Around the table are Martin Levine, Alfred W. Schwalberg, Mr. Youngstein, Monroe Goodman, Leon Bamberger, Norman Robbins, Jack Hoffberg, Bernie Brooks, Milton Livingston, Sally Meiselman, Harold Klein, Lou Wolff, Ben Abner, Joe Sugar, Abe Dickstein and Saul Trauner. Standing, Leo Jaffe and Burton E. Robbins, president.



by the Herald

AS the National Television Film Council tendered a certificate and a gift to Dr. Alfred Goldsmith, "father of television," at luncheon in New York last week: Robert Shelby, John Schneider, Dr. Goldsmith, Cliff Norton, Mel Gold, Arthur V. Loughren.

SPEAKER, at the luncheon in New York Tuesday sparking the theatre drive for the American-Korean Foundation: Robert Coyne, COMPO counsel. With him, Al Lichtman, 20th-Fox distribution director, also a speaker.



by the Herald

PARAMOUNT SHOWS NEW VISTAVISION PROJECTION

"White Christmas" Opens at Music Hall Oct. 14 With Horizontal Method

by WILLIAM R. WEAVER

HOLLYWOOD: While Century Projector Corporation engineers and Radio City Music Hall technicians were striving 'round the clock to install the first two completed horizontally-fed projectors in that colossal cinema for the world premiere of "White Christmas" October 14, Paramount Monday demonstrated the new special-purpose system to trade and lay press at its studio here.

Century Projector Was Converted by Ryder

The screen was the same one—60 feet by a little over 30—on which the VistaVision was, in a sense, born, and the projector used for the Monday demonstration was an orthodox Century to which Paramount's distinguished Loren L. Ryder had done a number of unorthodox things. He had turned it over on its side, magazines and all, and had replaced its orthodox sprockets, with their four-hole pull-down, with bigger ones that pull eight holes instead of four, and pull the film sidewise instead of downward.

Using a positive print taken directly from the sidewise-moving VistaVision negative that commonly is optically reduced to fit a standard 35mm filmstrip, the reclining Century gave out with a picture that compares with regular VistaVision about the way regular VistaVision compares with "wide screen". Radio City Music Hall's a mighty lucky exhibitor to get a first go at it.

The Century projector that Engineer Ryder converted for experimental purposes, and used for Monday's demonstration, is not much like the Century projector on which that company has been working at lightning speed, but the principle is identical. Whereas the new Century will feed the film upwards from the bottom magazine to the top, instead of the usual way, and crosses it over past the aperture plate on the way, the improvised projector at the studio just fed it straight across from one horizontal magazine to the other, for expediency.

Projector Head Cost Set Between \$1,500 and \$2,000

There will be other departures, naturally, and the side-wheeling Century head is expected to cost an exhibitor about \$2,000 the copy, if the quantity required is small, and about \$1,500 if the demand grows. That's for the head. The cost of lamphouses and the other required equipment (if, as seems likeliest, theatres installing the equipment will retain their present regulation projectors intact, since the side-wheelers can show nothing but side-wheeling prints of Vista-

SUPERSCOPE COMPATIBILITY WITH CINEMASCOPE CITED

HOLLYWOOD: RKO's "The Big Rainbow," in color by Technicolor and starring Jane Russell, will serve to introduce the Superscope anamorphic process to the world, it was announced here this week by C. J. Tevlin, vice-president in charge of operations at the RKO studio. The film will have its world premiere at the Fox theatre in St. Louis December 21, to be followed shortly thereafter by its New York opening at the Criterion theatre.

Mr. Tevlin also announced that Superscope will be fully compatible with CinemaScope projection equipment, whether the exhibitor uses a CinemaScope projection lens or any other anamorphic lens set to "un-squeeze" the anamorphic print to the ratio of 2:55 to 1. The Superscope screen image, however, will come out with a ratio of 2 to 1, the ratio which RKO has decided "represents the most practical width-to-height ratio for the entire industry."

Superscope, developed by Joseph and Irving Tushinsky at the RKO Studios, is a method whereby anamorphic prints can be made from conventional photography. RKO will make available to exhibitors two kinds of prints on "The Big Rainbow," the standard print for conventional projection and the anamorphic or Superscope print for projection in the 2-to-1 ratio. Release of

"Rainbow," incidentally will be accompanied by what the company describes as "one of the most extensive advertising campaigns in RKO's history, both to the industry and to the public."

In his announcement this week, Mr. Tevlin also revealed that Technicolor has been cooperating with the studio in developing Superscope, and has delivered to the studio final perfected test reels in its imbibition printing process which will be the method employed in making the regular release prints. A spokesman for RKO denied that the studio has taken over Superscope from the Tushinskys, saying that the studio simply has "an interest" in the process which was developed with RKO facilities.

Technicolor shortly will deliver 30 test reels of Superscope prints to RKO which will make them available to exhibitors throughout the country that the exhibitors may see for themselves how Superscope looks with their regular CinemaScope equipment. Mr. Tevlin further disclosed that Superscope officials currently are negotiating with Hecht-Lancaster Productions for the making of Superscope prints of their "Vera Cruz," which United Artists is set to release. Both RKO and Superscope, Inc., welcome the use by other companies of Superscope for major pictures.

Vision pictures) is not different than in other instances, so far as can be foreseen now.

It is not necessary, however, as Y. Frank Freeman, Paramount vice-president, emphasized, for any exhibitor ever to buy any of this equipment unless he simply wants to give his customers the ultimate, extra and special last word in pictorial quality. For any exhibitor anywhere can provide a perfectly satisfactory screen result with the regular VistaVision print on his standard equipment, Mr. Freeman pointed out.

The special purpose of the side-wheeling prints and projector is to serve in the best possible fashion those exhibitors whose screens, ranging upward from 50 feet in width, can do nicely with a little more filling-in of pictorial image than even the regulation VistaVision provides. There are not a great many such screens around.

Mr. Freeman declined to make a definite estimate of the number there may be, but his speculation on the points ran to scores or hundreds, not thousands. Mr. Ryder,

whose aides toured the country and the globe a while back to survey the situation, couldn't be pressed to estimate beyond 500 at most. And none of these, both men declared, actually needed the side-winding print and projector to satisfy their patrons.

The subjects used for the demonstration were sequences from "To Catch a Thief," "Two Captains West" and "Air Command," a FitzPatrick short photographed in Norway to eye-dazzling advantage, and some miscellaneous black-and-white footage which shows conclusively the power of the process in that flat-out field of photography. All the subjects showed up brilliantly.

Paramount officials made it emphatically clear to the demonstration audience that the bringing out of these strictly optional and decidedly luxurious-type means and method does not constitute a violation of the original policy declaration that VistaVision would never require any exhibitor to spend any money for equipment. There is nothing at all required about this new development, although it is desirable.

U.S. FROWNS ON PLANS OF NATIONAL THEATRES

Justice Department Seen as Unlikely to Approve Plan for Production

by J. A. OTTEN

WASHINGTON: Top Justice Department officials are inclined at the moment against approving National Theatres' request to enter the financing and production of motion pictures. In the opinion of Stanley N. Barnes, Assistant Attorney General in charge of the anti-trust division, such a move "would raise too many very difficult problems."

Mr. Barnes said that National Theatres officials had discussed the subject in conferences with the Justice Department, but that the theatre company had not made a complete submission of the facts as yet. "I don't want to prejudge the question," said Mr. Barnes, "until I have all the facts from National Theatres."

Sees Small Chance of Granting Circuit Request

Mr. Barnes added, however, that he didn't see "very much possibility" of the Justice Department's granting approval to the National Theatres' request.

Under terms of the National Theatres consent judgment, under which the theatre company was "divorced" from 20th Century-Fox, the theatre company may ask the New York statutory court for permission to engage in distribution, and must show the court that such activity will not unduly restrain competition in the motion picture industry. If the court feels that the resulting distribution will not interfere with free competition, it can grant permission to the theatre company. If the Justice Department were to oppose such a petition from National Theatres, however, it would greatly lessen the chances of the court's approving it.

Mr. Barnes said that to his knowledge National Theatres was the only "divorced" theatre company which has approached the department with such a request.

Restrictions on Cinerama Activity of Stanley Warner

Last year the Stanley Warner Corporation sought—and received—Justice Department approval to amend its decree, under which the firm was "divorced" from the Warner Brothers production company, in order to take over exhibition, production and distribution rights to Cinerama. Observers point out, however, that Cinerama is a "very specialized" type of medium so that the Stanley Warner action is not strictly comparable to that of National Theatres.

Under the consent decree amendment, Stanley Warner Cinerama is limited to 24 theatres in the United States and to the production of a maximum of 15 Cinerama pic-

tures until 1958. The company is allowed to produce standard versions of the Cinerama films but is permanently enjoined from the distribution of the standard versions.

In recent months as a result of the product shortage, there has been an increasing demand on the part of many exhibitors for plans for exhibition-sponsored production of films. Fred Schwartz, president of the Century Circuit, recently formed the Distributors Corporation of America for the production and distribution of films. Mr. Schwartz, as an exhibitor, also has announced his intention of participating in producer Hal Makelim's plan for the production of 12 films, a plan which has the official backing of Allied States Association.

Industry observers await with interest the Justice Department's verdict on the National Theatres' request, saying that the decision may have far-reaching effects on further production plans by exhibition, as well as on those plans already announced.

ColumbiaNet Leaps Up

Columbia Pictures this week reported net profit for the 52 weeks ended June 26, 1954, of \$3,595,000 after taxes, a remarkable increase from the net of \$942,000 reported for the 52 weeks ended June 27, 1953. The latest net is equal to \$4.41 per share of common stock, compared with 90 cents the previous year. Earnings before income taxes for the two years were \$8,381,000 compared with \$2,149,000.

The company announced dividends as follows: \$1 on the common and voting trust certificates, payable November 3, to holders of record October 19; 5 per cent stock dividend on common and voting trust certificates, payable December 7 to holders of record October 19, with fractional shares of common paid in cash; a quarterly dividend of \$1.06¼ per share on the \$4.25 cumulative preferred, payable November 15 to stock of record November 1.

Religious Unit Sets Decency Crusade

PHILADELPHIA: A crusade for decency in entertainment and literature has been launched among the 120,000 men of the Holy Name Union of the Philadelphia Catholic Archdiocese, it was learned this week. The first phase of the campaign, which will start this fall, is limited to films, and the plan is to enlist all Catholics to patronize only those motion pictures approved by the National Legion of Decency. Later the laymen's group hopes to broaden the campaign to include literature.

Open Forum Is Planned At TOA Meet

A fourth big open forum, devoted to drive-ins, has been scheduled for the 1954 Theatre Owners of America convention and TESMA-TEDA-TOA-IPA Trade Show, October 31 through November 4 at the Conrad Hilton Hotel, Chicago.

Under the supervision of Jack D. Braunagel and William T. Powell, co-chairmen of the TOA drive-in committee, the forum, set for Wednesday morning, November 3, will include short reports on problems from the nation's drive-in theatre experts, followed by a question and answer period.

"The main thing that everyone will be interested in is what to do about his screen," said Mr. Braunagel. "I believe it would solve every problem if the film companies would make an announcement that CinemaScope pictures would be available in regular wide screen prints. I do not feel that one drive-in operator in 10 would then worry about changing his screen, as the only reason he wants to put in CinemaScope is due to shortage of product, not because of the method."

Tentatively scheduled for discussion at the forum are the following:

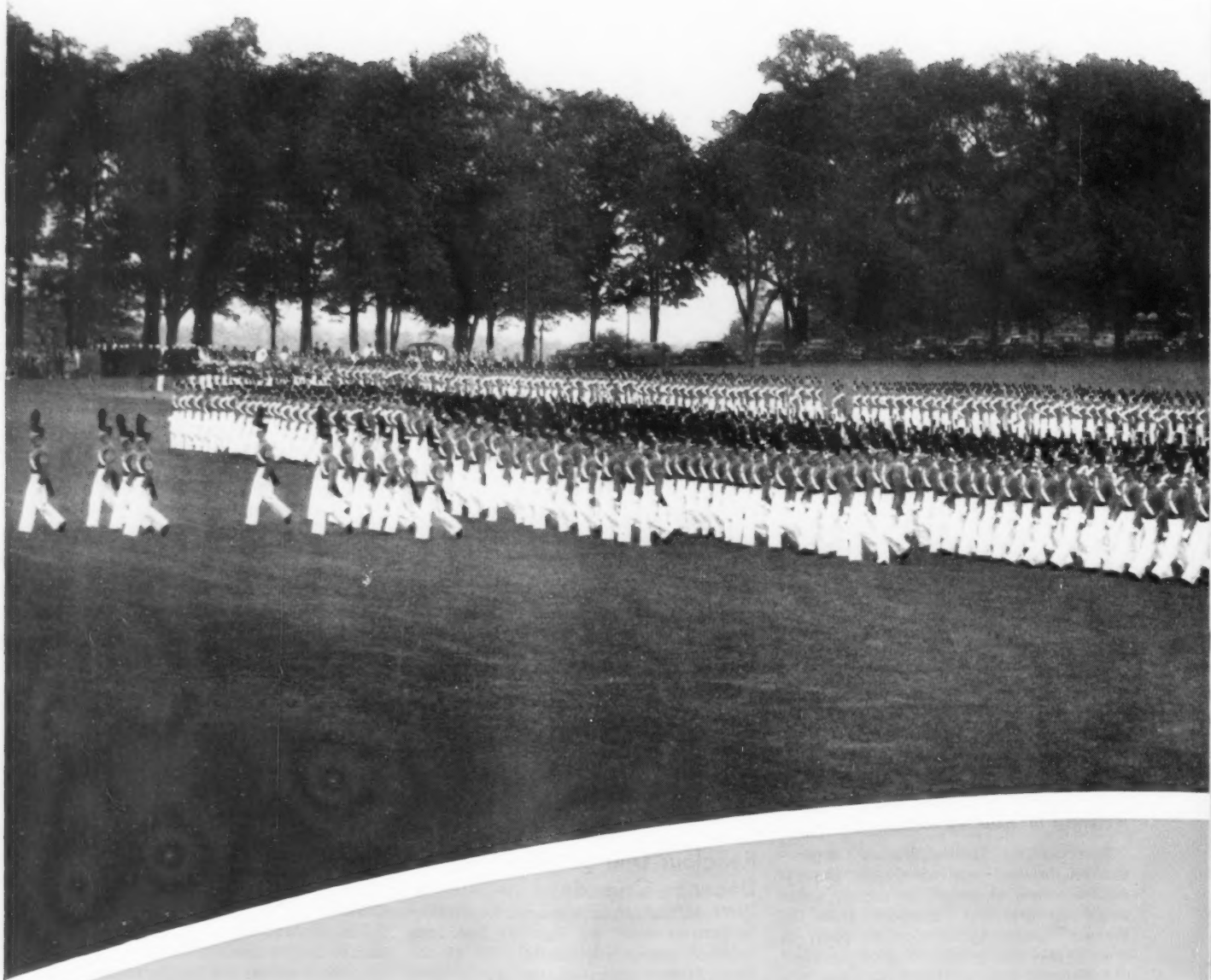
1. Availability of regular prints on CinemaScope pictures.
 2. What steps can be taken to control dust in drive-in theatres inexpensively.
 3. Higher priced items in snack bars and results.
 4. Screen surfaces on larger screens and costs.
 5. Indoor auditoriums in outdoor theatres.
 6. Stage attractions in drive-ins.
- Miscellaneous other subjects undoubtedly will be brought up at this forum.

Pat McGee, head of Cooper Foundation Theatres, Denver, and COMPO tax leader, will deliver the keynote speech at the opening convention business session November 1.

Kansas-Missouri Exhibitors Elect Harris President

The Kansas-Missouri Theatre Association, in its 36th annual convention in Kansas City last week, elected Ed Harris, president, to succeed J. Leo Hayob. Other officers elected were: R. R. Doering, vice-president; Ken Minklemeyer, secretary, and Virgil Harbison, treasurer. Elected to the board of directors were: R. D. Bisango, Don Burnett, Marcus Landau, John Basham, Paul Ricketts, J. A. Becker, James Cook, Tom Edwards, Harley Fryer, Earl Jameson, Jr.

☆☆☆☆☆☆☆☆ In February
from Columbia

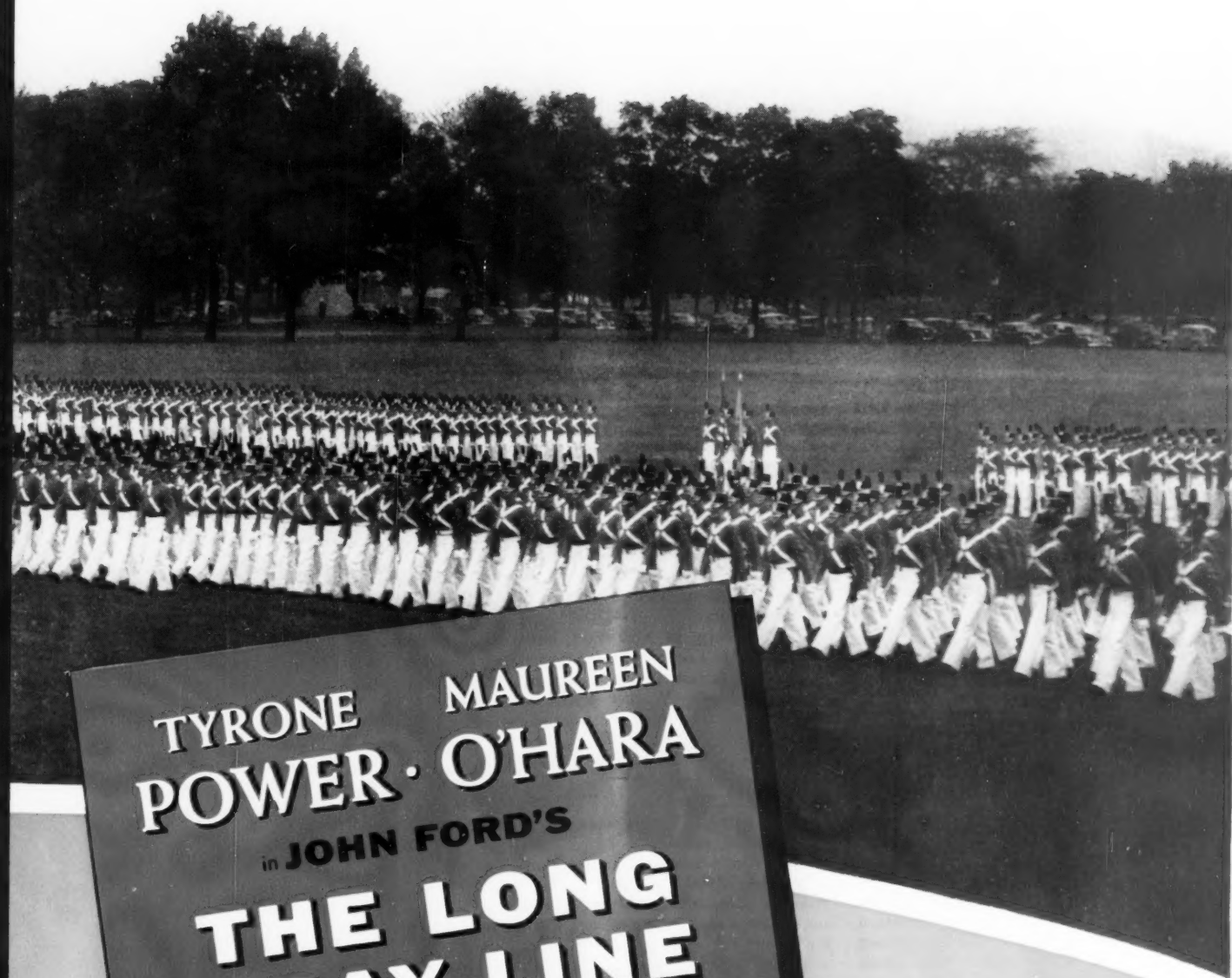


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UNITED ACTION ALLIED'S CONVENTION KEYNOTE

Myers Asks Aggressive Approach at the Silver Anniversary Meeting

MILWAUKEE: "The product shortage and the hardships resulting therefrom can be cured by the exhibitors in the same way that they broke the (stereophonic) sound barrier—by strong, aggressive, united action at Allied's great 'Product Convention.'"

Thus, this week, Abram F. Myers, general counsel of Allied States Association, sounded the call for a huge turnout for Allied's Silver Anniversary Convention and trade show, scheduled to get under way here Tuesday and to run through Thursday at the Schroeder Hotel. The convention itself will be preceded by meetings of the association's board of directors at the Schroeder Sunday and Monday.

Myers Urges Attendance In "Vast Numbers"

Mr. Myers urged that members "turn out in such vast numbers as to constitute a gigantic exhibitors' mass meeting whose voices cannot be ignored and whose influences will be irresistible." Before leaving Washington for Milwaukee, Mr. Myers announced that there had been completed a draft of a bill to regulate interstate commerce in films and that copies of the draft would be presented to Allied members early in the convention so that they will have ample time to study it before taking action. Drafting of the bill was directed by Allied's board of directors meeting at White Sulphur Springs in August.

"Reconciling price regulation of so varied a product as films with constitutional requirements posed the most difficult problem I have ever tackled," said Mr. Myers. "However, I believe this has certainly been solved so far as the integrated producer-distributors are concerned, and probably others."

Film Clinics to Have Big Part in Convention

Since the publication of Allied's "Declaration of Emergency," letters have been streaming into convention headquarters here from independent exhibitors all over the country urging and demanding that drastic action be taken at the convention. Not just a few, it was understood, endorse the stand taken by Harry C. Arthur on Government control and his statement that Government control would be a lesser evil and far more satisfactory than the piratical control as now practiced by the distributors. A large crowd of exhibitors is expected to descend on Milwaukee to discuss the legislation and to decide whether to make an all-out fight to secure its passage in the next Congress.

As in years past, film clinics will play a

big part in this year's convention, shaping to a great extent the action taken on the convention floor. S. J. Goldberg, president of Wisconsin Allied, the host unit, will be coordinator of the clinics.

"It is through these clinics," Ben Marcus, National Allied president, said recently, "that the individual exhibitor finds the common ground with which he and his brother exhibitor, in a comparable situation, can use in discussing and deciding the problems that are peculiar to their particular type of operation."

This year the clinics will be divided into seven categories: small towns of 3,500 or less population, large towns of up to 20,000, cities of 20,000 to 100,000, large cities of over 100,000, key neighborhood and subsequent runs, outdoor theatres and circuit buying and booking.

One of the persons scheduled to be feted at the convention is Mrs. Kate Gould, 87, of Glencoe, Minn. Mrs. Gold, who works as cashier at the Crystal theatre in Glencoe, a post she has held since 1909, is reputed to be the oldest cashier in the nation. The Crystal is operated by her son, George C. Gold, who is a member of North Central Allied.

Claims 2,600 For Makelim

The Shea circuit, operated by the Jamestown Amusement Co., has joined the Makelim plan, bringing the lineup of theatres last week to an additional 150, it was disclosed by John Wolfberg, vice-president of Makelim Productions.

Mr. Wolfberg, in New York last week, signed E. M. Loew's circuit, Boston, and the Century circuit. He added that negotiations with Stanley Warner, RKO Theatres and Fabian Theatres were continuing in hopes of their participation.

Mr. Wolfberg has scheduled a swing around the country shortly, conferring with officials of affiliated circuits of AB-Paramount Theatres. The Makelim executive, it is understood, planned the trip in the light of the circuit's decentralized operation. Approximately 2,600 theatres have joined the Makelim plan, it was estimated, with 400 more needed to reach the 3,000 goal set by Mr. Wolfberg on his arrival in New York to confer with executives.

Last weekend Hal Makelim flew to Oklahoma City on the first leg of a tour which will take him via Dallas, New Orleans, Atlanta and Chicago to Milwaukee for the National Allied convention next week and back to Chicago for the Theatre Owners of America convention October 31. He will speak at both.

Cite Initial Tax Returns

Returns of the initial payment of the New York City five per cent tax from all sources of amusement in the five boroughs as tabulated at the close of business Wednesday, September 29, totaled \$1,291,949, a representative of the City Tax Collector's office revealed. Tax officials indicated that a breakdown on what the motion picture theatres exclusively have paid in tax for July and August amounted to an approximate \$750,000 from 436 theatres.

A circuit attorney using these figures as the average two-month return to the city from all sources of revenue, including theatres, said that "the city should realize about \$7,851,694 yearly, with exhibitors contributing about \$4,500,000." However, the attorney stated, the city fails to realize that July and August are the top business months in the industry and the yearly tax total will be watered down as box office receipts slack off.

Harry Brandt, president of the Independent Theatre Owners Association, said, "On the basis of these figures, the returns indicate the error in estimates submitted to Mayor Robert F. Wagner by City Budget Director Russell Beame and on which the Mayor relied for the imposition of the tax."

Briefs in 16mm Anti-Trust To Be Filed October 18

HOLLYWOOD: Federal Judge Harry C. Westover this week asked Government counsel and defendants in the Justice Department's 16mm case against film companies to file briefs October 18 comprising statements of issue in the anti-trust suit. The Government counsel said that the plaintiff's objections to interrogatories supplied by the defendants will have been filed by that time and asked the court to set the earliest possible trial date. The court indicated that the date for the trial will be set following the October 18 hearing or may at that time say definitely when such a date may be arrived at.

Television Film Council Cites Dr. Goldsmith

Dr. Alfred Goldsmith, consulting engineer, called by his admirers the "father of television" was honored at luncheon last week in New York, by the National Television Film Council. He received a scroll and briefcase. Among speakers who spoke about his achievements were Mel Gold, Council president, who presided, and Arthur Loughren, Hazeltine Electronics Corp., research director.

"DOWN 3 DARK STREETS"

THE N. Y. PAPERS THINK IT'S GREAT
MOVIE-MAKING!

"Not since 'VICE SQUAD' has there been such a pleasant surprise! Suspense, action! Exciting, fast-paced!"—N. Y. POST

"Exciting FBI melodrama! First-rate cast... director has spun out the story skillfully, creating and sustaining mystery and suspense!"—DAILY NEWS

"Tense! Quick-paced suspense, should please mystery fans!"—DAILY MIRROR

"Nifty bundle of excitement! Brisk melodrama!"—WORLD-TEL. & SUN

"Excellent example of the FBI film! Hair-raising climax high on a cliff! All very taut and well acted!"
—HERALD-TRIBUNE

"Suspensefully spun out!"
—JOURNAL-AMERICAN

THE TRADES THINK IT'S GREAT
MONEY-MAKING!

"Brisk, pungent FBI mystery drama... rates very well! Bristling climax!"—M. P. HERALD

"Should completely satisfy! Action and suspense aplenty!"—BOXOFFICE

"Readily exploitable and will stand up to good advertising claims!"—M. P. DAILY

"Pulsating, thrilling! Holds all the way! Stands up impressively and delivers! Taut story gets into gear almost at once!"—FILM DAILY

"Thrilling! A fascinating thing to see! A series of brilliant incidents!"
—HOLLYWOOD REPORTER

"Pace fast, interest held tight all the way!"—HARRISON'S REPORTS

"Good film-fare that should find a satisfactory b.o. level! Well-plotted story, suspenseful, interest-holding!"—VARIETY

IS UP EVERY- BODY'S ALLEY!



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Fresh from
her hit role
in "Sabrina"

thru
UA

People in The News

JOSEPH A. MCCONNVILLE, president of Columbia International, was given an official diploma certifying his election to the rank of Commander in the Order of Merit of the Italian Republic at a special dinner given in New York last week by DR. EITEL MONACO, president of ANICA.

ORVILLE CROUCH, eastern division manager for Loew's Theatres, has been named chairman of the 1955 Cherry Blossom Festival in Washington.

GEORGE C. MCCONNAUGHTY, former chairman of the Federal Renegotiation Board, was sworn in Monday as chairman of the Federal Communications Commission.

MARTIN QUIGLEY has been named a member of the Advisory Council of the College of Liberal Arts of Notre Dame University at South Bend, Ind.

ROY M. BREWER, who resigned Allied Artists studio posts to run for IATSE presidency, has returned to Allied Artists, in charge of exchange operations.

CARL LESERMAN, executive vice-president of International Telemeter Corp., has announced his retirement from active management of the company. He will continue as a member of the board.

SAMUEL CHERNOFF has been appointed mid-west district manager for I.F.E. Releasing Corp. He replaces BERNARD J. MCCARTHY, resigned.

EDWARD D. COHEN, Latin American supervisor for 20th Century-Fox's International Corp., has arrived in New York for home office conferences.

LEE ROY HOBSON has been appointed manager of RKO's Denver branch. A former salesman at the Denver office, he succeeds MARVIN GOLDFARB, who recently resigned the post.

GEORGE WELTNER, president of Paramount International; E. R. ZORNIOTTI of IFE and JEAN GOLDWORM, Times Film, Inc., were presented official awards of the Italian Government last week.

Paramount Sets 10 Films

Ten major productions will be released by Paramount October through March, A. W. Schwalberg, president of Paramount Film Distributing Corp., announced this week.

"At no other period in Paramount's history has there been a release lineup that could compare with the one we have now insofar as inherent grossing strength is concerned," he said. "Every picture has been produced with one eye to the boxoffice, so to speak, as evidenced by the top-flight stars, producers, directors, stories, and production values they offer," he emphasized.

October and November releases are Alfred Hitchcock's "Rear Window"; "Sabrina," produced and directed by Billy Wilder; Cecil B. DeMille's "Reap the Wild Wind," a rerelease; and the pre-release engagements of Irving Berlin's "White Christmas," in VistaVision.

December and January releases are Dean Martin and Jerry Lewis in "Three Ring Circus," the second VistaVision production; "The Bridges at Toko-Ri," produced by Perlberg-Seaton.

Set for February are: "Mambo," Ponti-DeLaurentiis production directed by Robert Rossen; "The Conquest of Space," George Pal's inter-planetary drama.

March release will be "Ulysses," produced by Ponti-DeLaurentiis starring Kirk Douglas, and Perlberg-Seaton's "The Country Girl," with Bing Crosby.

Legion Approves Seven Of 10 New Productions

The National Legion of Decency this week reviewed 10 pictures, putting four in Class A, Section I, morally unobjectionable for general patronage; three in Class A, Section II, morally unobjectionable for adults; two in Class B, morally objectionable in part for all, and one in Class C, condemned. In Section I are "The Bounty Hunter," "They Rode West," "This Is Cinerama," and "White Christmas." In Section II are "Passion," "The Shanghai Story" and "Woman's World." In Class B are "Human Jungle" and "A Star Is Born." In Class C is "Lovers, Happy Lovers" because the story it tells "condones both in theme and treatment serious offense to Christian and traditional standards of morality and decency because of its constant and unmitigated disrespect for the virtue of purity."

German JDA Chairman

William J. German, distributor and head of the W. J. German Corp., again has accepted the chairmanship of the Motion Picture Industry division of the 1954 chairmanship in behalf of the Joint Defense Appeal. The announcement was made by Irving M. Engel, president of the American Jewish Committee and Henry E. Schultz, national chairman of the Anti-Defamation League of B'nai B'rith. JDA is seeking to raise \$5,000,000 to support programs for combatting bigotry and discrimination and safeguarding democratic liberties.

Kell SMPTE 1954 Winner: Program Set

The Society of Motion Picture and Television Engineers has named Ray D. Kell as recipient of the 1954 David Sarnoff Gold Medal Award for his pioneering achievements in the development of all-electronic television and contributions to color television in his career covering more than a quarter of a century. Herbert Barnett, SMPTE president, made the announcement. Mr. Kell is a member of the television research staff of the RCA Laboratories division of Radio Corporation of America.

Featured in the full program of technical papers scheduled for the 76th semi-annual convention of SMPTE at Los Angeles' Ambassador Hotel October 18-22 are motion picture color, magnetic sound, and wide-screen processes. It was announced by R. E. Lovell, NBC-TV Hollywood, chairman of the meeting.

Highlights of the program released to all members of SMPTE were recent developments in color cinematography prompted by critical applications in studio and theatre. Cinematographers and studio and laboratory technicians will gain basic knowledge of color vision from a color demonstration specially developed and presented by R. M. Evans of Eastman Kodak.

International adoption of widescreen pictures in studios and theatres will continue to occupy the attention of the industry's optical experts who will tell of new developments in CinemaScope lenses, CinemaScope projection in drive-ins, improved optics for projection are lamps, and drive-in theatre screens and screen color.

Technical sessions on color, widescreen films and magnetic sound are expected to draw the leading motion picture engineers.

Allied Artists Sets Sales Convention

Highlights of an Allied Artists national convention October 14-16 at the Hotel Blackstone, Chicago, will be sales policies, current liquidation and future product, Morey Goldstein, sales vice-president announced in New York this week. Allied Artists branch managers and franchise holders as well as W. F. Rodgers, Mr. Goldstein, Steve Brody, president; and vice-presidents Harold J. Mirisch, Walter Mirisch, and John C. Flinn, are among the executives expected to attend.



Plan to Seek Rise in Code Service Fee

Eric Johnston, president of the Motion Picture Association of America was expected to propose increased Production Code service fees to producers in conferences with studio heads on the Coast this week. A bid by the Academy of Motion Picture Arts and Sciences for financial support from the MPAA was also to be discussed by Mr. Johnston.

Mr. Johnston, interviewed in New York last Friday following the breakup of the MPAA board of directors meeting, said the service fees increase was necessitated by the production drop, for one thing.

Asked how much the increase would be percentage-wise, Mr. Johnston replied that the boost would be a graduated one, related to introducing new categories.

At present Code fees are broken into seven categories, varying from \$1,150 fee for a film, the negative cost of which exceeds \$500,000, to a \$100 fee where the negative cost is less than \$50,000. All shorts are charged \$50 for the Production Code seal.

Meanwhile, Mr. Johnston, pleased at the results of the Italian talks, said that an "amicable" arrangement had been effected on all outstanding issues, accruing from the recent Italian-U.S. pact.

In a joint announcement, representatives of the Italian delegation and the Motion Picture Export Association said: "We have just completed a series of discussions on mutual problems of the Italian and American motion picture industries. The sessions were conducted in a spirit of friendliness and co-operation and agreement was reached on all points under discussion."

Zanuck Calls Quality "Industry Salvation"

Darryl F. Zanuck, 20th Century-Fox vice-president in charge of production, told the final session of a two-day western division sales meeting at the Hollywood studio this week that "quality not quantity is the salvation of the industry." He told 40 sales representatives that "just because our picture production is limited to major releases, do not think budgets are down. Actually our costs have gone up because there can be no stinting on casts, stories and production values when all studios are trying to outdo each other in top quality entertainment as they are today."

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CURTAILED SERVICE

The HERALD this week is forced into its abbreviated format as a result of a labor dispute involving the bindery operation of New York's printing industry. As soon as possible HERALD subscribers will again be serviced by the following departments: Product Digest, Managers Round Table, Better Refreshment Merchandising, The Winners Circle, What the Picture Did for Me, Hollywood Wood Scene, and the National Spotlight.

Cinerama in British Debut

by PETER BURNUP

LONDON: Cinerama made a gala European debut with its opening at the 1,337-seat London Casino last week in a benefit arranged by London's Variety Club in aid of the Empire Rheumatism Council and Variety's Heart Fund.

The opening night was a sellout at greatly advanced prices. From now on the show goes on with three performances daily, two on Sundays, at prices ranging from five to 15 shillings. Advance bookings are said by the theatre to be "healthy." Critical reaction has been mixed, although the two most favored evening papers found it possible to comment, respectively, in the following words: "breath-taking in its effect" and "a wonderful eyeful which may well draw the town."

A considerable contingent from the Cinerama parent organization, including S. H. Fabian, Harry A. Kalmine and Arthur Rosen, flew in for the opening show. Mr. Fabian told newsmen he had every confidence that the present Cinerama program would run at the Casino for at least as long as it has in New York. The next opening outside the U.S. will be in Paris, while Glasgow is the next likely city in the United Kingdom, he said.

Four Independent Films Set for RKO Shooting

HOLLYWOOD: RKO will have three independent productions, each with budgets of over \$1,000,000, before the cameras on the RKO lot within the next three weeks, with a fourth to begin November 21. J. R. Grainger, president of RKO Radio Pictures disclosed early this week. All four are for RKO world distribution. First will be Benedict Bogeaus' "Bow Tame to Me," in color by Technicolor and Superscope. Second will be Nat Holt Production's "Seven Bad Men," also Technicolor and Superscope. Third production, Independent Artists' "The Girl Rush," will be produced by Frederick Brisson, with VistaVision and Technicolor. Fourth will be King Brothers' "Syndicate," Technicolor.

Pension Plan Adopted for Hollywood

HOLLYWOOD: After a year spent in working out methods and details, motion picture production, management and labor have announced completion of the first over-all pension system in Hollywood history.

Two hundred employers and 40 unions are parties to the agreement, which was signed here last week and which goes into effect October 24. The plan covers more than 18,000 workers in film production. It is the result of an agreement in principle arrived at in October, 1953. The plan calls for each employee to contribute two cents of each working hour of straight time, which will be matched in the equivalent amount by the employer. Employees will begin making this contribution October 24 and the employers will begin October 26, after first making a contribution representing the period of the past year.

To allow time for an adequate fund to be established, the date for the first possible payment is January 1, 1960. Payments are set at \$20 a month, but the directors of the plan may change this amount when sound actuarial evaluation of the fund permits.

Not included in the plan are six particular work classifications. They are actors, writers, directors, musicians, extras and unit managers. All classes of management, including independents and major producers, are parties to the plan. The Bank of America will handle the finances of the project, it is announced.

George Flaherty, international representative of the IATSE, was named first chairman of the pension fund, with Ralph Clare, of the Teamsters Union, as vice-chairman.

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The Product Digest

Carmen Jones

20th-Fox-Preminger—Fabulous and Stunning
(Color by DeLuxe)

Prosper Merimee's durable heroine, Carmen, has come to the screen many times, with and without color and with and without Bizet's music, and always with mixed effect. It may now be stated that it was not until 20th-Fox, Otto Preminger and Georges Bizet combined their talents that the old story reached true cinematic heights, for "Carmen Jones" is a fabulous and stunning motion picture, a musical drama of quality and occasionally soaring emotional impact. It will need careful exploitation to let the mass public know exactly what it is, but every minute of the time so spent will pay off triple in terms of box office and good will.

Photographed in CinemaScope and fully utilizing the range of magnetic stereophonic sound, the film is a faithful screen translation of the Billy Rose-Oscar Hammerstein II stage hit of some years back, wherein the Bizet opera was transplanted from Spain to the American south with an all-Negro cast enacting and singing the drama in terms of the American idiom. This sounds high-falutin', and "Carmen Jones" is not.

It is the funny, highly dramatic and moving story of a bewitching factory girl whose passion for love and personal independence leads to her own doom and the doom of a good-hearted soldier boy she seduces in transit. The familiar but enchanting Bizet music, accompanied by some of Hammerstein's finest and most pertinent lyrics, lifts the earthy story into the realm of universal human experience, to be enjoyed by all audiences except the deaf and blind.

The all-Negro cast is largely unknown at this writing, which should not be the case once the picture has been in general release for a while. Dorothy Dandridge and Harry Belafonte, both known in night club circles and for one film (MGM's "Bright Road") star, respectively, as Carmen and the soldier Joe (Joe in the original opera), with Olga James as the spurned girl friend Cindy Lou (Micaela); Joe Adams as the prize fighter Husky Miller (Escamillo) and Pearl Bailey as Frankie (Frasquita), Carmen's side-kick.

The uncompromisingly fine operatic voices of Marilyn Horne, Le Vern Hutcherson and Marvin Hayes have been dubbed with expert skill for Miss Dandridge, Belafonte and Adams, who always match the voices in their dramatic performances. Miss Dandridge is a torrid, vital seductress, while Belafonte makes something truly heroic of the soldier. Miss James, singing her own role, succeeds in what should be next to impossible when Carmen is around: that is, making virtue appealing. When she sings her lament, "My Joe," there won't be a dry eye.

Under the showman's hand of producer-director Preminger, the film moves from its stylish opening credits to the final fadeout at a pace that might be envied by an ordinary musical. Its locales, filmed in lovely realistic color, range from the dusty, sun-baked south where Carmen works in a parachute factory and sports in a raucous, roadside gin mill, up to Chicago where she leaves her A.W.O.L. Joe to become the envied (and eventually, the late) mistress of Husky Miller.

Standout numbers in the Bizet score, which many might be surprised to find so rhythmic and melodious, include Carmen's credo, "Dat's Love" ("Love's a baby that grows up wild, she ain't nobody's angel child"), Frankie's "Beat Out That Rhythm on the Drums," "Stand Up and Fight" (the Toreador Song" of the original), Joe's "This Flower," and the Joe-Cindy Lou duet, "You Talk Just Like My

Maw." As orchestrated by Herschel Burke Gilbert and sung by the principals, they fill the theatre with gladness for, at its center, "Carmen Jones" has a joyous heart.

The picture should not fail to be a box office bonanza in the larger urban areas. Exhibitors in outlying territories may find too that varied exploitation will turn up opera fans where, in fact, none has ever before existed. If opera is a scare word, remember this one is essentially a drama with music. In addition to the workers mentioned above, credit goes to Harry Kleiner for the screenplay based on Hammerstein's stage show.

Seen at the 20th-Fox screening room in New York. Reviewer's Rating: Excellent.—VINCENT CANBY.

Release date, October, 1954. Running time, 107 minutes. PCA No. 17140. General audience classification.

Carmen Jones Dorothy Dandridge
Joe Harry Belafonte
Cindy Lou Olga James
Frankie Pearl Bailey
Joe Adams, Nick Stewart, Roy Glenn, Diahann Carroll, Broc Peters, Sandy Lewis, Madame Sul-te-Wan, and the voices of Le Vern Hutcherson, Marilyn Horne, Marvin Hayes

Beau Brummell

MGM—England's Fashion Plate
(Eastman Color, Print by Technicolor)

The mantle of George Bryan Brummell, once worn with acclaim by the late John Barrymore and originally on the stage by Richard Mansfield in the Clyde Fitch play, has been eloquently re-styled to fit the tall, handsome Stewart Granger. Granger is the essence of sartorial elegance as the prototype of England's most famous dandy.

In a role that demands grace, charm and daring, our Beau finds some highly dramatic moments and romantic interludes with Elizabeth Taylor to suit his talent. The breath-taking beauty of Miss Taylor blends well with the richly detailed production. Her self-conflict of pride versus passion, which leads her into a loveless marriage, can be added to her impressive list of acting accomplishments.

But the fast rising star of Peter Ustinov will zoom in importance to American as well as his native English audiences for the natural mein in which he portrays a weak, fun-loving, childish Prince of Wales, heir to throne of King George III. Ustinov enjoys the unique gift of mastering a scene with belly-laugh or tear-choking response.

Karl Tunberg's character-drawn screenplay is possessed of lyrical quality and comes to life under the fine directorial guidance of Curtis Bernhardt.

The story deals with Brummell's rise to personal favor with the prince, despite his frequent insults. It depicts an irresponsible attitude toward his debtors. Rather than accept money from his lady love to escape debtors prison, he abandons her and his country after a rift with the prince. The film comes to a sorrowful climax when the prince, whom he had helped groom into a righteous man, discovers him ill and dying in a small French village. The final scene has a memorable touch as they reaffirm their friendship.

Integrated in the story are radical fashion changes credited to Brummell, such as the discarding of powdered wigs, epaulets on soldier uniforms, and the introduction of long trousers.

The balance of the cast, headed by Robert Morley whose brief footage as the demented King George III proves another of the film's high spots, is composed of competent English actors who will be honored by the film chosen for this year's Royal Command Performance.

Producer Sam Zimbalist has endowed the

new era of wide screen with a costume classic, filmed in England, that is destined for top-choice repertory in its autumnal years. The production was photographed in eye-appealing Eastman Color by Oswald Morris and printed by Technicolor.

Seen at Academy Award theatre, Hollywood. Reviewer's Rating: Excellent.—SAMUEL D. BERNIS.

Release date, October, 1954. Running time, 113 minutes. PCA No. 16960. General audience classification.

Beau Brummell Stewart Granger
Lady Patricia Elizabeth Taylor
Prince of Wales Peter Ustinov
King George III Robert Morley
James Donald, James Hayter, Rosemary Harris, Paul Rogers, Noel Willman, Peter Dynley, Charles Carson, Ernest Clark, Peter Bull, Mark Dignam, Desmond Roberts, David Horne, Ralph Truman, Elwyn Brook-Jones, George De Warfaz, Henry Oscar, Harold Kasket

The Detective

Columbia—Guinness Goes Sleuthing

Ever since Alec Guinness gained his enviable reputation several years ago in "Kind Hearts and Coronets," he has invariably been seen as some mild-mannered gentleman with a most unusual quirk. This has paid off handsomely both for himself and his audiences. His latest picture, "The Detective," is no exception and in it he gives one of his very best performances. He's barely off the screen for the picture's hour-and-a-half running time and he makes every minute a joy.

"The Detective" is known as "Father Brown" in England, and logically too, for it is based on the famous stories by G. K. Chesterton. Father Brown is a padre with a penchant for amateur detective work. He takes judicious lessons, knows the vernacular of the criminal and attempts to convert his parishioners who tend to work outside the law. He is told that a treasured cross is being sent to Rome and that a famous thief of rare masterpieces, Flambeau by name, will undoubtedly try to "acquire" it. He resolves to catch Flambeau at his own game, despite protestations from the police, and make him his next convert.

He discovers the charming Flambeau, but despite some physical and spiritual efforts to prevent it, Flambeau escapes with the cross. This not only threatens the Father with criminal charges but also with rebuke from the Church. Knowing Flambeau's interest in priceless and beautiful objects, he persuades a friend of his to auction a unique gold and silver chess set. As expected, he shows up and whisks the set away most delightfully.

Discovering Flambeau's family crest, Father Brown takes off again for the Continent with one final do-or-die flourish. With both coincidence and logic helping him, he finally gets his man. The ending is a little too pat for what precedes it, but it's in keeping with the tone of the rest of it.

Guinness dominates the entire picture as the unorthodox priest, being charming, humorous, moral and perplexed in turn. His performance never runs over into caricature, being deft and delightful all the way. Joan Greenwood and Cecil Parker, two other top British names, who cavorted with him when he played "The Man in the White Suit," are fine in minor roles.

Although "The Detective" is not as pointedly humorous as other Guinness pictures in the past, its dialogue is articulate and witty, its cast is superior and Guinness is Guinness. Enough said.

Robert Hamer directed and collaborated on the screenplay with Thelma Schnee, who did the adaptation. It is a Facet Production.

Seen at the Columbia screening room in New York. Reviewer's Rating: Excellent.—JAY REMER.

Release date, not set. Running time, 91 minutes. PCA No. 16966. General audience classification.

Father Brown Alec Guinness
Lady Warren Joan Greenwood
Flambeau Peter Finch
The Bishop Cecil Parker
Bernard Lee, Sidney James, Gerald Oury, Ernest Thesiger, Ernest Clark, Everley Gregg, Austin Trevor, Marne Maitland, Noel Howlett, Eugene Deckers, Jim Gerald, Lance Maraschal, Daniel Clerice

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